

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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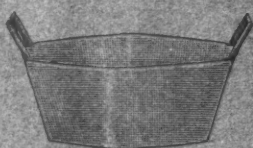
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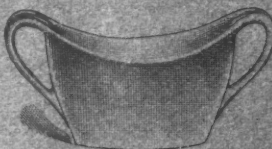


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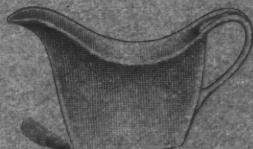


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A MAGAZINE PUBLISHED MONTHLY

for the

DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

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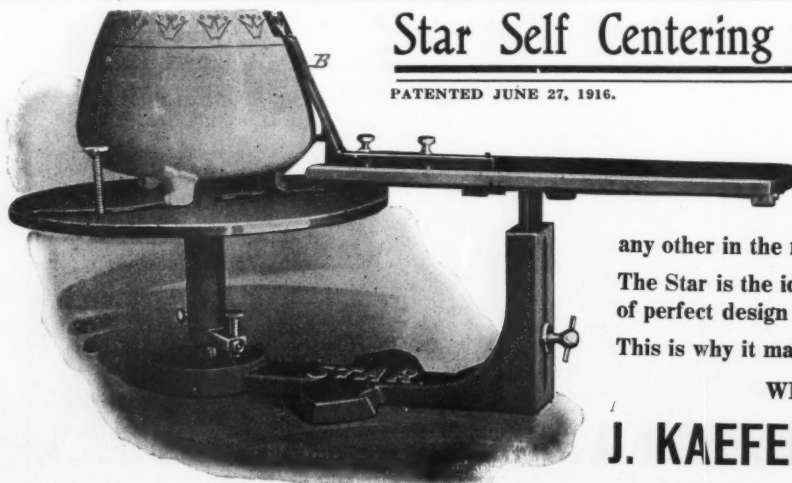
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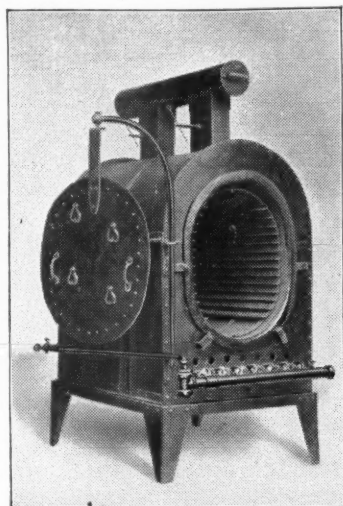
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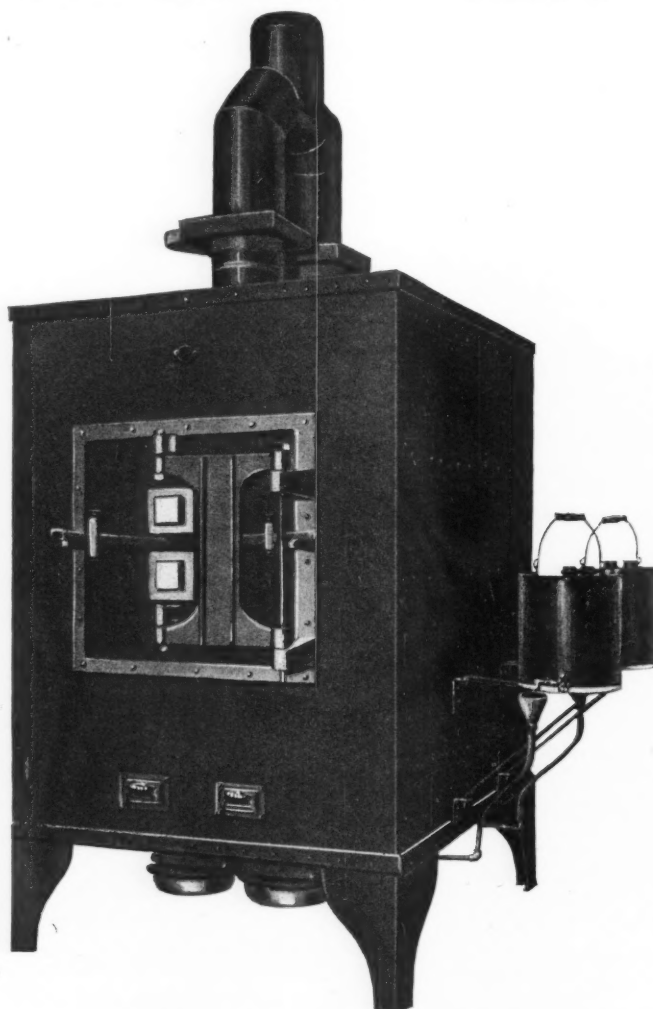
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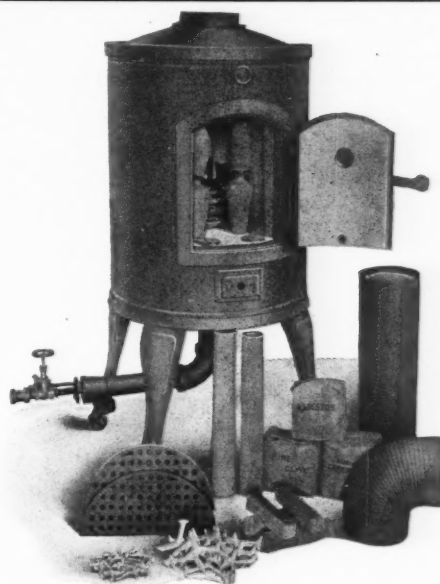
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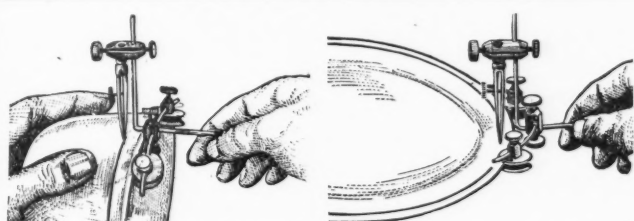
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BURLEY'S COLD COLORS
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FOR TABLE USE

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KERAMIC STUDIO

Vol. XIX, No. 1.

SYRACUSE, NEW YORK

May 1917



SYRACUSE manufacturer of porcelain tableware told us recently that his firm had more orders than they could fill at prices 30% higher than last year. All Potteries, as a rule, have so many contracts ahead that a dealer in colors was able lately to make with one firm a \$12,000 contract of gold for decorating, and with another a contract of \$4,000.

At the same time we have received the following letter from one of our contributors:

"I am tired and completely disgusted with the commercial work. Just to give you an idea of the prices paid the worker: 10c. a working for bread and butter plates, next size plates 12½c., next size 15c. and so on. I know of this instance: a large French salad bowl, decorated in conventional basket motives, all done in hard enamels with much gold, representing a good deal of work carefully done, sold for \$4.50. Think of it, how can any one make a living at such prices?"

Quite a contrast between this manufacturer who cannot produce enough to fill orders and raises the prices of his wares to adjust them to new conditions, and the amateur decorator who has a hard time to sell her work at any old price dictated to her by somebody else. And the first lesson to draw from this is what we have so often repeated, that individual workers should shun commercial work. They cannot compete with factories in price and it would be a mistake to think that nowadays factories always do poor decorating work. Their standard of design is improving rapidly. We have seen some extremely beautiful sets in conventional designs turned out by the Syracuse porcelain makers whom we mentioned before. If such work has not the individual touch of really artistic work, it is mechanically perfect and that is better than poor or mediocre individual painting. The only salvation for amateur decorators is to do better work than factory work, to do something different.

Another lesson is that factories have a good sales organization; amateur decorators, still struggling with the old system of cut throat competition, are not organized. In the big cities, there are Clubs, it is true, which do a lot of good with their exhibitions, their classes of design, etc. They help wonderfully to improve the standard of decoration, but they are not really organizations to help decorators to sell, to fix the value of their work, not in competition with others but in co-operation with them. Such organizations seem to us very badly needed.

Individual decorators have now to contend with the trying situation caused by the scarcity of white china. Some French china comes in all the time, but irregularly and in small quantities. There is of course no German china. Meanwhile the Japanese are sending good shipments of their wares, especially of Satsuma and Sedji, and we have reasons to believe that next fall there will be on the market some American earthenware specially made for the amateur trade and very satisfactory, but there will be no American hard china of the European type, as American potters will not change their process of lead glaze porcelain for the felspathic European porcelain. They get satisfactory results themselves with the overglaze decoration

of lead glaze porcelain. If the trials made by decorators of this American china have failed, if the ware has come out of the kiln with black spots, it is simply because it was fired too fast. With the right kind of firing it will come out all right.

But, whichever way the problem of scarce china is solved, either by using American china or by waiting until the trade conditions with Europe become normal again, it seems that there will be no scarcity of American, Italian or Japanese ornamental wares and of table earthenware. And in that line more than in any other there is a good opportunity to produce something absolutely different from the regular factory porcelain tableware.

However it is on the quality of work and design, and also on the processes of decoration that decorators should depend mostly for the production of really artistic work, different from the commercial work. With the ordinary painting and especially with the strictly commercial trick of decalcomania, it requires exceptional executive ability to produce something better than factory ware. But with such processes as dusting, and especially with enamels, which are not practical for factory work, the possibilities for artistic, original work, are unlimited.

And decorators should not depreciate their work by accepting any low price which is offered to them. We do not mean that they should ask big prices for poor work, they must learn to do good work first. Then they will find that they can sell more easily at high prices than at low prices. People will not hesitate to pay good prices for really good craftsmanship. In fact they will often pass by something which is truly meritorious simply because it is priced low. They will figure that at such a low price it cannot be good.

♦ ♦ ♦

The Four Winds Club House, 210 Robineau Road, Syracuse, New York, will open a sales room for crafts work, May 1st in connection with a tea room. Those in charge wish to make a specialty of table furnishings, such as Porch, Breakfast and Lunch sets with linens to match, hand wrought silver, etc., etc. The Editor of *Keramic Studio* invites consignments of decorated porcelains from any one who wishes to take advantage of the opportunity of summer sales and will be personally responsible for payments of sales or return of unsold articles. It is requested that photographs of articles be submitted in order to avoid unnecessary expense, as only such as are accepted by the jury will be put on sale.

The Club House is most attractively located and furnished and will be well advertised among the well to do. It appeals especially to auto parties and hunters after the unusual. It should be of some assistance to our Ceramic workers in disposing of their work during the summer months when there is little doing in the cities. The Editor of *Keramic Studio* is personally much interested in the club's activities, especially the crafts shop and will do everything possible to encourage sales.

♦ ♦ ♦

The annual exhibition of the Newark Society of Ceramic Arts will be held in the gallery of the Newark Free Public Library, April 24 to 28. The Library is easily accessible to out of town visitors and no cards of admission are required. It is hoped that many will take this opportunity to become acquainted with the work of the Society who have not done so previously.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

THE modern ceramist and china decorator are really carrying out the ideas and aspirations of a line of craftsmen who lived and wrought for many centuries before the dawn of Christianity. We wonder if the dignity and beauty of their own craft often occurs to them; if they realize the importance of the legacy that has been left them by the artistic efforts of the past ages? How often does our modern decorator visit the museum nearest her so she may see the examples of pottery and porcelain that have come down to us through the ages, and compare the styles of decoration that have been used? Or, in the absence of an art museum in her city, how often does she consult the numerous books that may be found in the public libraries dealing with ceramics, and so well illustrated with pictures of pottery and porcelain that it is almost as easy to study shape and designs as from the originals?

To be sure, the modern decorator, or "china-painter," as she is inclined to call herself, is an unusually busy person. She is always working at top speed to keep the pot boiling, and if she includes firing among her accomplishments the time she calls her own might be packed into a thimble. But, of what avail is her work if quantity is the main consideration and her own ideas the chief inspiration? And how is the quality to be improved and her inspiration quickened if she fails to make some effort to learn what has preceded her own little phase of



Iz'n-chow ware—Earliest overglaze Chinese decoration, an ancestor of our modern porcelain—Sung dynasty. (Courtesy of the Boston Museum of Fine Arts.)

a very ancient art? She must connect with the past to be convincing in the present. Not that she must abjectly copy, but that she must gain a foundation upon which to build her own work.

At first most of the pottery and porcelain will seem unlovely to her. It may even seem crude and ugly to eyes that have become accustomed to what the writer chooses to call *sentimentalism* in decoration. Then after a while it will begin to fascinate; the very crudity will tell some story; the unfamiliar decoration will pique the curiosity; a hundred questions will arise as to the maker, his country, the customs of his age, the purposes for which this particular jar or bowl was designed, its subsequent history, its influence upon later work.

Suppose, for instance, one is looking at a case of Chinese pottery. Here are several little battered pieces of reddish clay lightly covered with green glaze. There is a slight incised design upon some of them. They are the earliest specimens of glazed pottery ever made in China and date back to the second century B. C. Look a bit farther on. Here are some pieces made during the Han dynasty about the opening of the Christian era. They also are green-glazed, but are more dextrously modeled, imitating the shapes of bronze vessels of that time.



Kang-hsi Vase—Yellow hawthorne. The reign of Kang-hsi brought about a brilliant artistic Renaissance, contemporaneous with the revival of art under Louis XIV in France. (Courtesy of the Boston Museum of Fine Arts.)

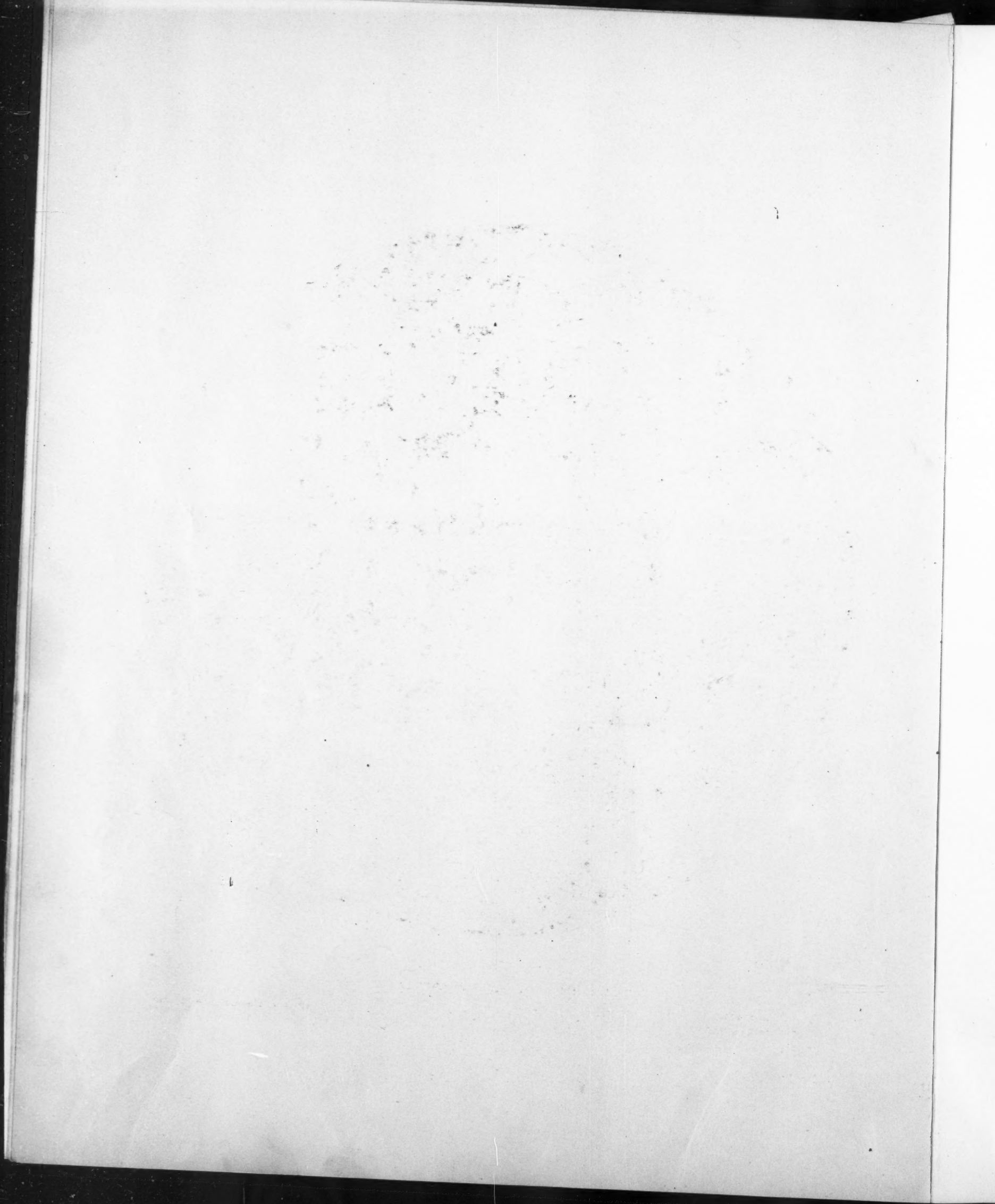
It was not until the Sung dynasty that overglaze decoration came into use. Before this design had been either applied clay or incised. This Sung dynasty, which occupies a period of some 300 years near the close of the 10th century, marks the beginning of a real ceramic art. The designers broke away from the rules of the bronze makers and developed their own ideas in the clay. Mr. Bernard Rackham says in his book on porcelain: "It is strange to reflect how late in history their skill (the Chinese) has been learned, and to remember the Persians, Egyptians, Greeks and other western races were masters of the potters' craft many centuries before the Chinese achieved their earliest artistic wares. Coming late into the field, they evolved in a comparatively short space of time a material which placed them ahead of every rival."



MOUNTAIN ASH PLATE—KATHRYN E. CHERRY

MAY 1917
KERAMIC STUDIO

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SYRACUSE, N. Y.



We in America have felt the artistic influence of China more and more each year. While we have been giving her Christianity she has given us art, or a certain conception of art that seems to have converted our designers much more easily than we have converted the "heathen Chinese." Step into an interior decorator's studio and you will find that the Chinese influence is featured quite as much as the Colonial (cherished child of the American decorator's heart). Look at the newest jewelry, embroidery, lamps, rugs, wall-coverings, draperies, pictures, furniture, even clothes, and what do you see? The Chinese influence, of course! Why are we using old blue and gold in our homes in place of the grays and pinks or the buffs and whites that formerly accompanied our Windsor chairs and pie-crust tables? The Chinese influence again.

There is a wealth of inspiration for the china decorator in Chinese art. And what could be more appropriate than a Chinese motif or design upon a material which China discovered and which to this day bears her name?

♦ ♦ ♦

New York is to have a museum entirely devoted to the American Indian. It will house the George S. Heye collection of 400,000 specimens relative to the history of the North and South American Indians. It will be rich in pottery, weaving, bead embroidery, and carving.

The Boston Society of Etchers has recently been organized with thirty-two members, each seriously engaged in the work. Mr. George T. Plowman is the president.

♦ ♦ ♦

A Memorial exhibition of the paintings by the late John J. Enneking, Boston's well loved landscape painter, was so well attended that it was prolonged weekly. The painter's widow sat at the catalogue table at certain hours, and graciously answered questions about her husband's canvases. Beside the table hung his palette, just as he put it down, thickly covered with little hills and valleys of paint in every conceivable tint and shade. "I think he loved his chromatic studies best," said Mrs. Enneking in reply to my question, "Those were the last that he worked upon. He always loved the last best." And she indicated one of those misty, blue "symphonic poems" that intellectual Boston has raved over. At the banquet given the old painter not long ago at the Copley Plaza and attended by over 1000 of the artistic people of Boston, he was literally crowned with a laurel wreath.

Antony Gray Chandler



EXHIBIT OF MRS. WILLIAMS

DUQUESNE CERAMIC CLUB EXHIBIT, NOVEMBER, 1916

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

SATSUMA TEA SET

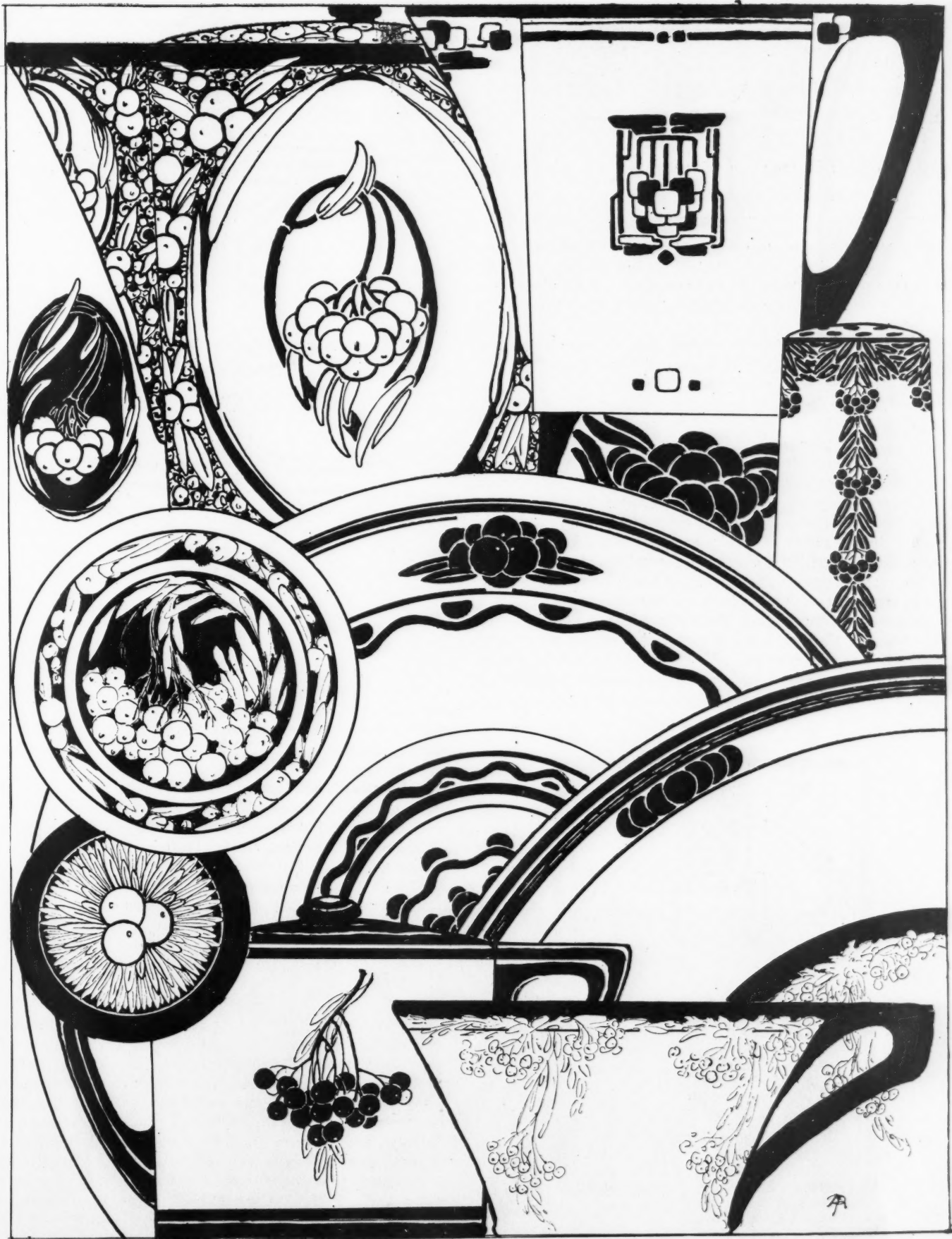
AN occult design to fill a circle made from a fine petaled flower was adapted in three sizes for this Satsuma set. The largest medallion is for the center of a 9" plate, medium sized one for teapot, sugar, creamer and six inch cylindrical vase. The smallest is for cups and center of saucers. Mrs. Cherry's enamels were used with very successful results for this set. The dark part of design; quarter inch band on all pieces, handles and design on covers, is Azure Blue. The center of flower form is Jersey Cream. All other grey tones are Wistaria. Background of design, also narrow band on all pieces, is Aquamarine. The set is then soaked in tea to desired tone. The standard of the tea table was painted black, and trays Azure Blue to match blue on set. The serviettes and traycloth were oyster white. Italian linen, edged with cable stitch in Azure Blue floss.



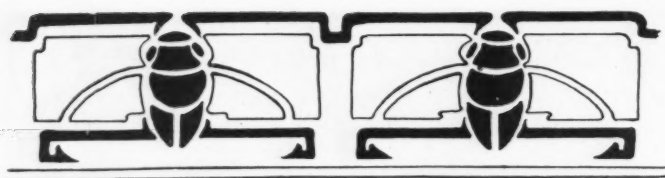
NOTE

On page 199 of the April number, the two exhibition groups of china were attributed to Mrs. Vernie L. Williams. The lower one only was hers, the upper one was by her pupils.





ADAPTATIONS OF THE COLOR SUPPLEMENT—ADELAIDE ALSOP ROBINEAU

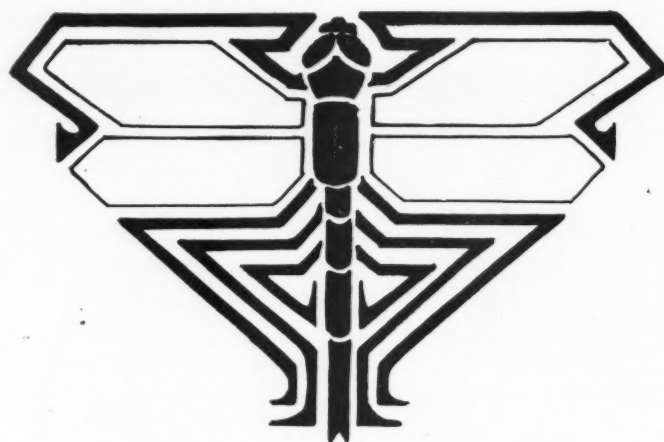
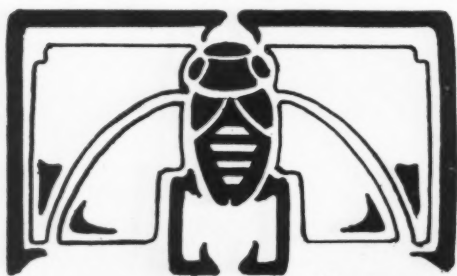


MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

THERE is no department of nature which furnishes more decorative material with more decorative possibilities than that which is classified as Entomology. From the standpoint of color and anatomy it furnishes endless themes for the designer.

The Beetle (scarabaeus) is the subject of some of the oldest sculpture works of the Egyptians and forms the decorative unit which is so characteristic of Egyptian art and religion. The gadfly, our dragon fly, is another specimen with decorative possibilities both as to color and form and in terms of mineral pigment suggests enamels and lustres as materials for carrying out. This is one place where lustre seems to be the logical material for reproduction and yet when lustres held the center of the stage in interest and experiment these motifs were not given the prominence they would seem to warrant. In carrying out the units shown, gold bronze lustres and enamels may be used in combination or gold and lustres alone, gold being used on body and legs as an undercoat or body for lustre and the wings treated with lustre alone. If enamels are used, it will of course be in the bodies, the color schemes being left to the choice of the artist and the special needs or purpose to which the motif is adapted. The units shown can be woven into borders, tile designs or used simply as *units* well placed and held together by bands or lines.



ART NOTES

The third annual exhibition of the work of Northwestern artists under the auspices of the St. Paul Institute of Art was held in the auditorium March 3d to 14th inclusive. The awards were as follows:

Oils:

- Gold medal, Emily Groom, Milwaukee, Wis.
- Silver medal, Magnus Norstad, St. Paul, Minn.
- Bronze Medal, Adrian Brewer, St. Paul, Minn.
- Honorable Mention, Gustaf Goetch, Minneapolis.

Pastel and Water Color:

- Silver Medal, Francesco J. Spicuzza, Milwaukee.
- Bronze Medal, C. W. Lawford, Minneapolis.
- Honorable Mention, Blanch C. Grout, Lincoln, Neb.

Etching:

- Honorable Mention, David T. Workman, Howard Lake, Minn.



On March 7 the Twin City Ceramic Club at a luncheon was addressed by Dean Oure of the University of Minnesota, on the subject of cloisonné. Dr. Oure gave a most delightfully interesting talk, covering the history and the technique of the art under consideration and brought with him some rare specimens from his own collection, tools, materials, work in process, photographs, etc. He touched on the philosophy of the real Japanese artist in a most appreciative way and of one in particular who at the head of an art colony is trying to produce and perpetuate the best in this type of art. One can obtain data from encyclopedia but such an intimate and delightful treatment of a subject from one who is in position to speak with authority and from a deep love, is a rare treat, one which the club will long remember as an inspiration.

The Club is also enjoying a six weeks course of evening lectures by local artists on the following topics: "Art in Common Things," "Mural decoration," "Taste," "How to judge a picture," "Interior decoration" and a "Theory of color."

♦ ♦ ♦

The John W. Alexander memorial collection which has been on view at the Minneapolis Art Institute during the month of March reminded art lovers afresh of the tremendous loss to the art world of this master of line, composition, color and lighting. His portrait of Walt Whitman, owned by the Metropolitan Museum, is a triumph of composition, of restraint and refinement, luminous but harmonious in color, and sympathetic and appreciative as portraiture.

The portrait of Joe Jefferson as "Bob Acres" is not so pleasing pictorially, but is a masterful portrayal of character. His exquisite studies of women, rhythmic in line, broad and decorative in treatment, strongly suggest what is best in Japanese art, but the atmosphere is wholly American. Mr. Alexander's pictures affect one like a breath of fresh air. They have the sweep of the sea, the compelling curves of the wind, the atmosphere of sincerity and the joy of life

♦ ♦ ♦

On exhibition at the same time was the collection of 27 wood carvings by Chas. Hoag, a Scandinavian, together with some interesting textiles by his wife. The carvings represented "The Spirits of the Woods," and are inspirational in conception and splendid in technique. Some of them are veritable poems in wood. They are carved from the woods best suited to the theme, and the titles are suggestive of the mysterious quality of the carvings. "The Holy Spirit," "Mystery of Nature," "Struggle of Nature," "Dying Chestnut," "Evolution," "The Oak's Song," etc., are a few of the themes which have inspired this artist craftsman. One of the weavings by his wife shows a shadow portrait of himself in grey wools.

♦ ♦ ♦

A group of flower panels in pastel by Agnes Harrison Lincoln were a part of the March attractions. They were representative of the latest thought and feeling in color and composition. As color schemes they were virile, but as compositions they show strongly the modern tendency to crowd and confuse. They were strenuous and compelling, but as the strenuous life is not always the most efficient, the picture which bids



MRS. PRICE—DUQUESNE CERAMIC CLUB EXHIBIT, NOV., 1916

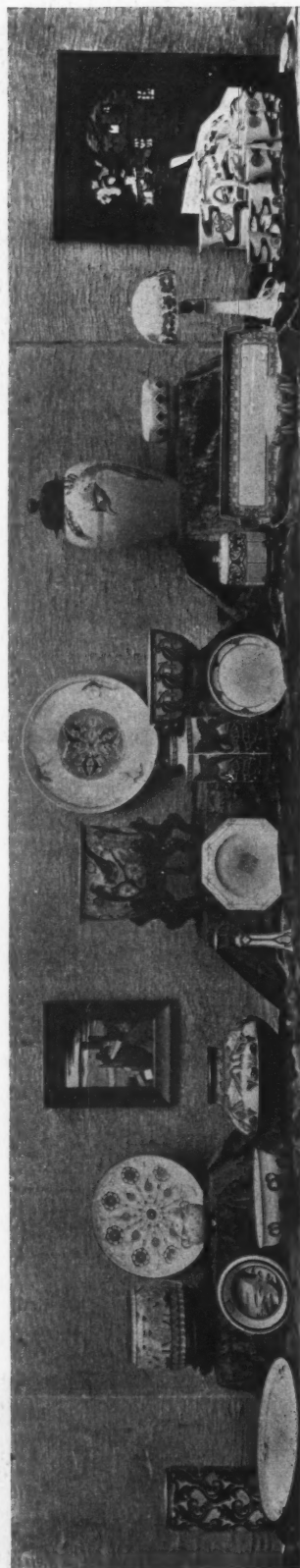
loudest for recognition is not the one to give the most lasting pleasure or hold the interest it has gained.

♦ ♦ ♦

Through the Scandinavian Art Society of America the Minneapolis Institute has become possessed of two representative paintings of the Scandinavian Exhibit which has been making its rounds of American cities since the close of the Panama Pacific Exposition.



MRS. MCINTYRE—DUQUESNE CERAMIC CLUB EXHIBIT, NOVEMBER, 1916



Mrs. Brackman Miss McIntyre Miss Breitweiser Mrs. Price Mrs. Walters Miss Faber Mrs. Walters Mrs. Williams
 Mrs. Mitchell Miss Harrison Mrs. Williams Miss Negley Miss Boyd Mrs. Davis Mr. Rott Mrs. Brackman Mrs. Lutz Miss Kier

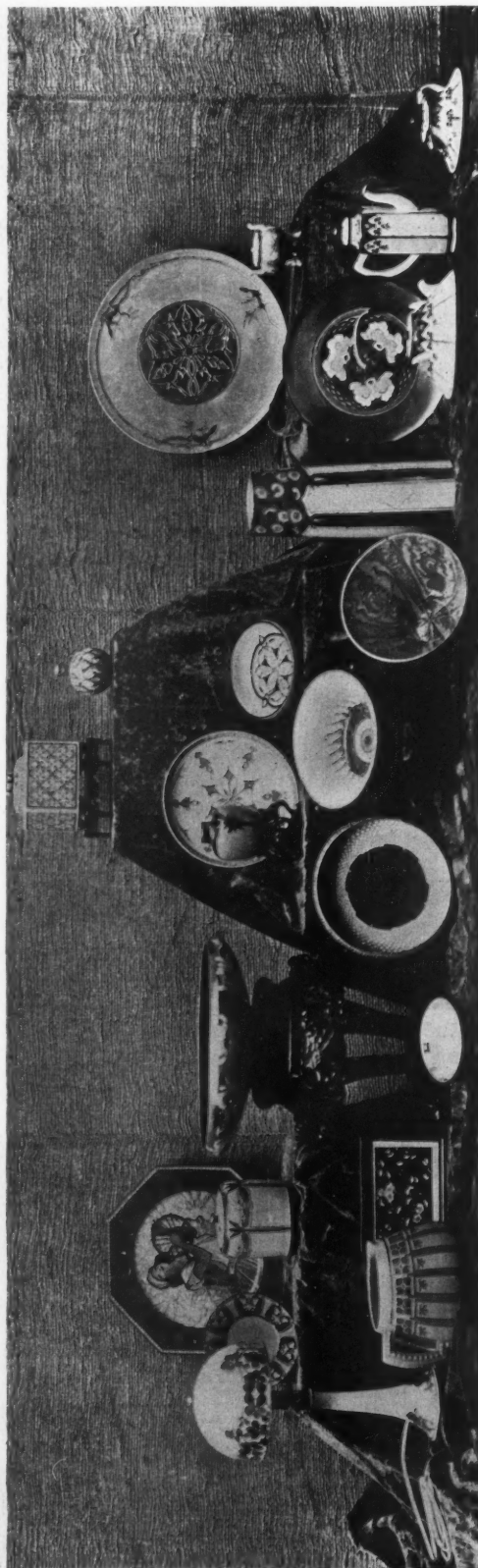


EXHIBIT OF MRS. WALTERS

DUQUESNE CERAMIC CLUB EXHIBIT, NOVEMBER, 1916

DOROTHEA WARREN O'HARA

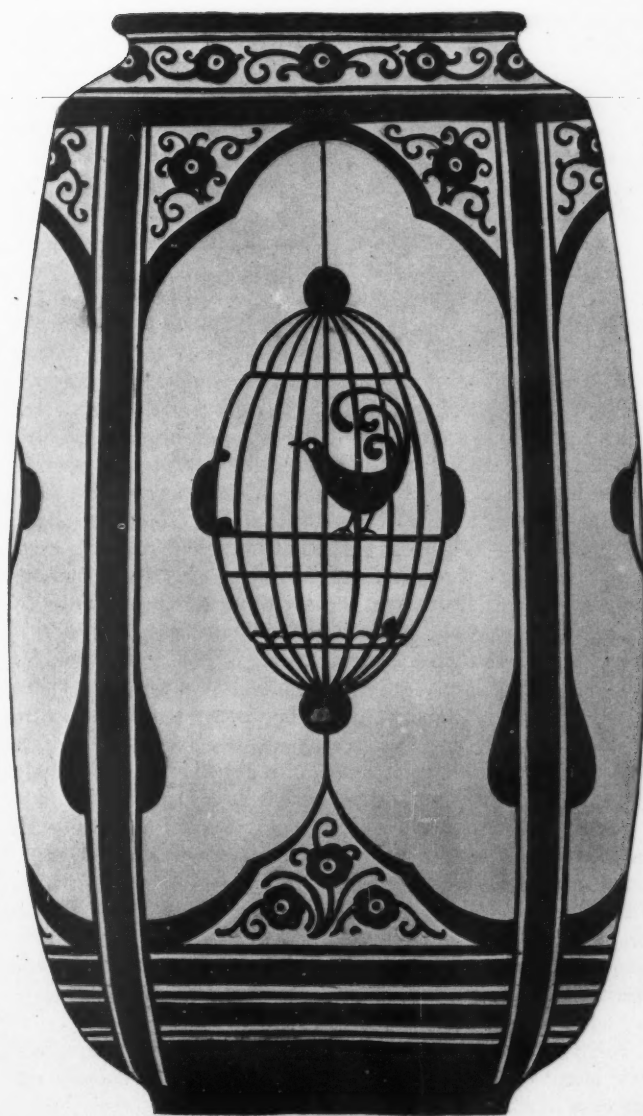
PAGE EDITOR

132 East 19th Street, New York City

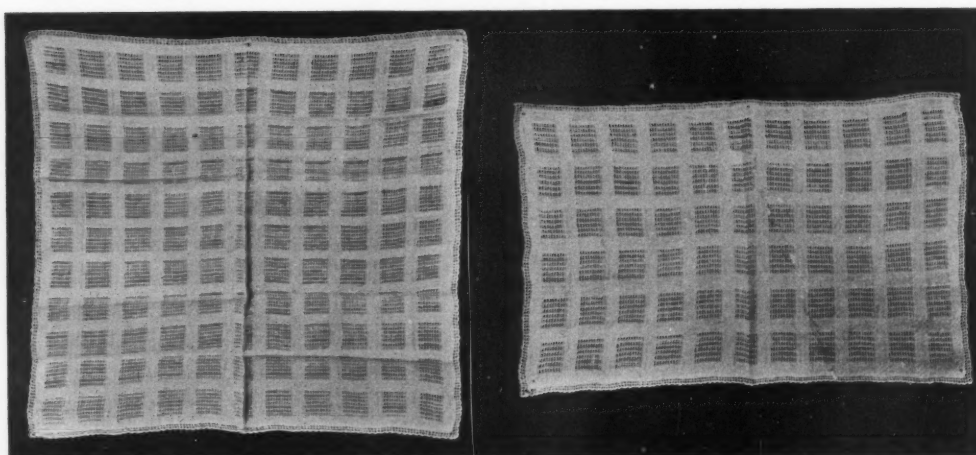
VASE, BIRD CAGE DESIGN, SATSUMA OR BELLEEK

FIRST FIRE—Paint the entire vase with equal parts of Yellow luster and Orange luster, using a large square shader and plenty of *garden lavender* oil.

Second fire—Divide the vase in four sections. (There are four bird cages on the vase). The design is carried out in Brown Enamel soft, except the bird and the little dark spots in the cage, these are made of Emerald Green Enamel hard. As the hard enamel requires a very much harder fire to develop it than the soft Brown Enamel, the Emerald Green Enamel should be floated on as thinly as possible. When applied in this way it will develop along with the Brown, which is floated on heavier. The reason for using the hard enamel in connection with the soft, is to produce a *different texture* for the bird and little green spots, which in this particular instance is desirable. A very similar effect, however, is obtained by using Bright Sea Green Enamel soft, for the bird and spots, and would perhaps be easier.



Full size panel



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR
18 East Kinney Street, Newark, N. J.

A LITTLE CHAT ABOUT TABLE FURNISHINGS

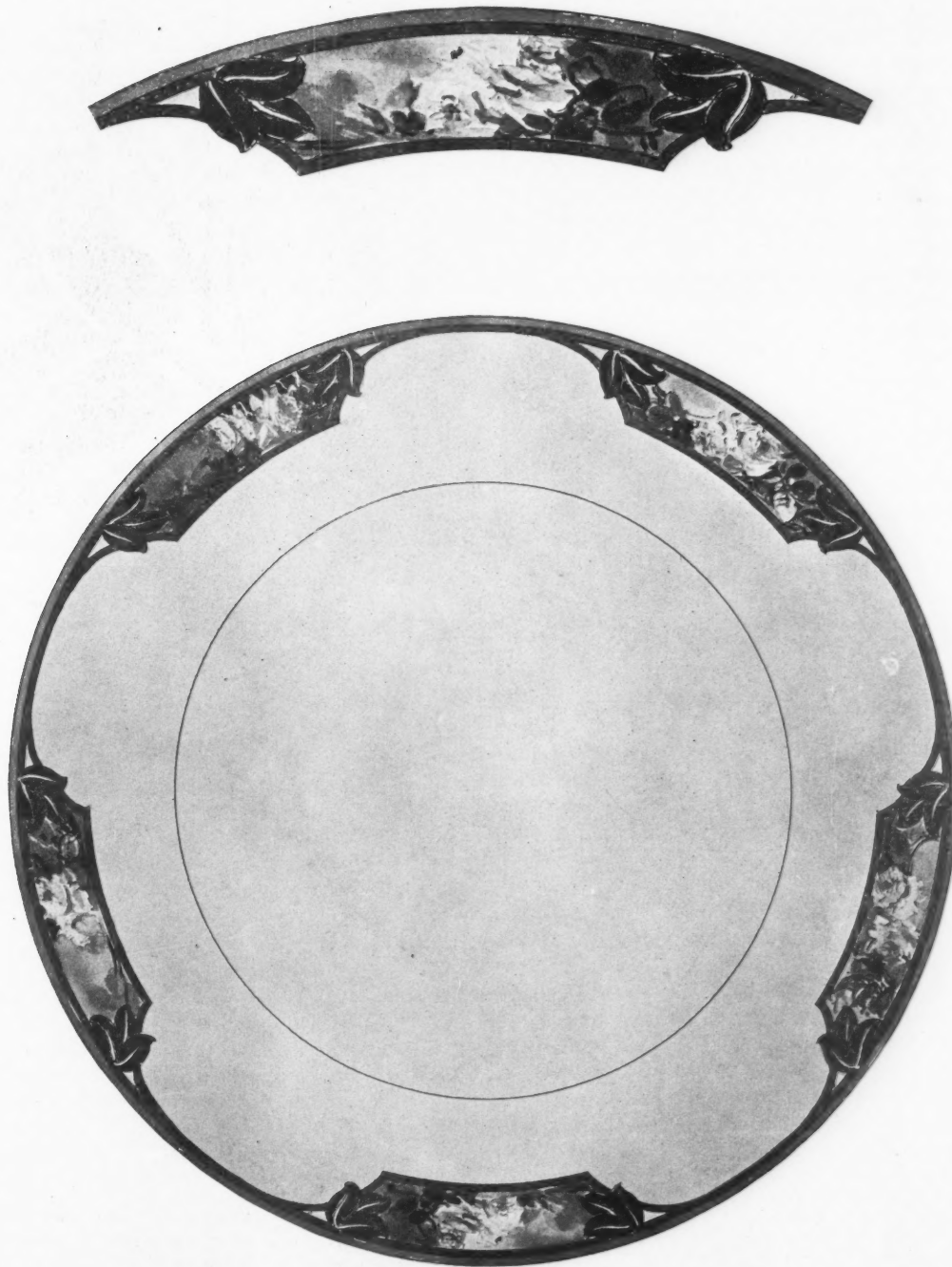
ANOTHER example of the use of figured linens is shown in this month's illustration. This is part of a set made of an exquisite Russian hand-woven linen. This it is impossible to procure now on account of the war, but it is shown because it is so full of suggestion. The edge is a simple filet border of very fine oyster white French linen thread.

The whole set is most unusual, and will I am sure be an inspiration to some workers. It is through the courtesy of Marshal Fry, whose property it is, that I am able to show it. While it may be impossible to get linen just like this, I feel sure that there are things of the same order to be had which would work up beautifully. Of course, where a material is so beautiful in itself, it needs very little if any decoration. The little filet edge on this Russian set so repeats the lace like weave of the linen, that it seems a perfect finish. The set consists of runner, table mats, and napkins. There is a linen which has a tiny all-over design woven in that would make up well. This comes in the cream white only, but could be used with color either in applique or crochet. An interesting set was worked out for the servants quarters of a country house, combining heavy unbleached muslin and blue and white checked gingham. The checks were about a half inch square. This was applied in bands upon the cloth and napkins, in much the same manner as the blue and white set shown in the January number. Blue willow ware was used with this. Sash curtains of cream voile with bands of gingham made the curtains for the dining room, the whole effect being most cheery and attractive. So you see, very ordinary material may serve to bring about successful results. To consider the arrangement of a table as a problem in design, may come as a new thought to some workers. If ever one had an opportunity to demonstrate in a practical way, good space division, this is it. There was a day when hospitality was weighed by the enormous quantity and variety of food spread before the guest. "The table groaned," is a time honored expression. No worthy old fashioned company supper, set forth less than four or five kinds of cake, and as many sorts of preserves and pickles. One had indigestion before the meal even began. Now we choose rather to have a smaller but still abundant menu, finely cooked and exquisitely served. The table no longer groans, but is ever and ever growing more a thing of beauty, where the interior decorator may exercise

all the finest things of his art.

The point of interest in arranging the table seems naturally to be the center piece. This may be beautifully arranged flowers in bowl, vase or basket. Or it may be a basket of fruit, or a metal comport with fruit. Whatever it is, let it be something choice in both form and color. There is a great fancy for the artificial fruits just at present for this decoration, and one may find in certain shops in New York the most exquisite things in this line. They are, sad to say, exceedingly expensive and therefore out of the reach of most of us. There are beautiful clusters of grapes, both the dark purple-black and the greenish white, that look as though they would melt in one's mouth, which they wont, being made of glass. They cost the neat little sum of three dollars a rather small cluster. A beautiful luscious looking pear cost three fifty. There are, however, some things which may be picked up at a much lower figure. A friend told recently of discovering back on the top shelf of a little used closet, an old fashioned mound of wax fruits under a glass shade. Some of the things were really very good, and were soon making a fine bit of color in a brass comport on a fine old mahogany sideboard. And a bit of good color is what we most want in this arrangement of the center, whether it be flowers or fruit. Poking about through the shops the other day on the lookout for new things some candles were discovered which made a strong appeal. These were made of beeswax, and were lovely in color, a sort of greyish yellow brown. In pewter candlesticks these would be a joy. One could build up a whole table scheme from them. They are twenty-five cents a pair. Candles for the table are largely used without shades. There is a simple dignity about them used in this fashion which seems to fit in better with some of the things we are trying to do. Another sort which is much used is the church or altar candle. These have a yellow tone which goes nicely with the colored linens. They are bought by the pound. The green bay berry candles are also used and look well with brass or copper candlesticks. Of course with the very simple linens and china we are planning, only candlesticks of simple line and color will harmonize. Do not choose elaborate or highly decorated ones for use with these things. They don't "belong". In planning your table aim to have a symmetrical arrangement. Avoid crowding things, and remember that simplicity, in this as in the linens, is the keynote of good taste. Because it is simple, it need not lack in elegance and distinction. Do not place things about the centerpiece in a hap-hazard fashion, but place them carefully, with the thought of good space division uppermost.

Keep experimenting as you go along, and do not be afraid to try some daring things. Rather something decidedly extreme *once* in a while than to stagnate.



MAY E. REYNOLDS - - - - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

SERVICE PLATE, PINK ROSES

FIRST Fire—Outline design in Outlining Ink, and dust on band, with Olive Green, paint in roses with Rose, American Beauty, and a touch of Crimson Purple, leaves in Yellow

Green, Moss Green, Brown Green, a touch of Grass Green, Veins in Dark Green and Finishing Brown, Violet Trenton Ivory, Neutral Yellow, pale wash of Violet, in shadows, also Violet of Iron in shadow parts. Lay in Roman Gold in the band design, and Green Gold in the conventional leaf design.

Second Fire—Retouch roses in light wash of Peach Blossom and American Beauty in centers. Retouch gold in design and in band.

MAUD M. MASON

PAGE EDITOR

218 East 59th Street, New York City

FOR OUR INSPIRATION

FOR our inspiration this month, we have two fine old Italian apothecary jars. These jars date about the fourteenth or fifteenth century and were used as receptacles for the medicines of ancient time and are always most interesting in form and decoration. In the larger jar the distribution of the ornament and the spacing of the bands are especially worthy of study. In the vertical decoration we have a leading motif alternating with a subordinate one, this giving an interesting rhythmic repetition of vertical bands, the whole decoration strengthening rather than weakening the form.

These jars are covered with a grey white opaque glaze and the decoration is something in polychrome, rich blues, greens and yellows and again in blues and many very beautiful ones are decorated in lustre. They are much sought after to-day by collectors and the prices of fine examples run into the hundreds.

Those who have been experimenting with some of the coarser wares will find the treatment of the small jar especially suggestive. In my class in the Fawcett Industrial School in Newark, some of the pupils have had very interesting results with enamels on some dull yellow bowls for which they paid ten cents.



Jar of Enameled Earthenware painted in Dark Blue and Manganese Purple—Italian, first half of 15th Century.



Old Italian Jar of Enameled Earthenware

ANSWERS TO CORRESPONDENTS

A subscriber answers B. J.'s inquiry in the February magazine which was as follows:

I have painted on a variety of materials but I met my Waterloo in dealing with parchment. It wrinkles and crinkles in spite of all efforts. What will prevent this? What varnish is used and is varnish ever applied before applying colors? What black is used as a background?

I think the trouble is too wet paint, try wiping your brush quite dry and flat before taking up the color, then take a little at a time on the flat of the brush and work on the surface of the parchment. Water colors will not adhere to varnish. Ivory Black is a good Black.

F. J. C.—I have a quantity of gold and silver leaf in little paper books such as used by sign painters and gold letters on glass. Is there any way I can use it on china?

2. *Have a bonbonniere dusted in 1 grey green, 1 dark green, 1/4 brown green, forgot to pad the oil smooth and it came out cloudy. Can I do anything to cover the cloudy part? It is also too green.*

3. *How shall I stack a 13 in. punch bowl, shall I fire it alone?*

4. *Can you assist me to find a color study showing desert, pyramids and sphinx with camels, caravan, etc., in moonlight.*

1. Unless you had a very large amount it would not pay you to bother with it for a sheet contains very little of the metal and it would have to be dissolved in acid and go through quite a little process.

2. The only thing would be to oil it again and dust it but this would make it still darker. You might try dusting it with 1 part Dark Grey for Flesh and 1 part Pearl Grey. This may soften the green.

3. Stand the bowl on edge with the base against the side of the kiln and put some supports under the base to keep it in place. It need not be fired alone. Fire slowly.

4. We do not know of any study that would have all the things in you mention.

(Continued on page 21)



BELLEEK PITCHER IN ENAMELS OR DRY DUSTING COLORS—KATHRYN E. CHERRY

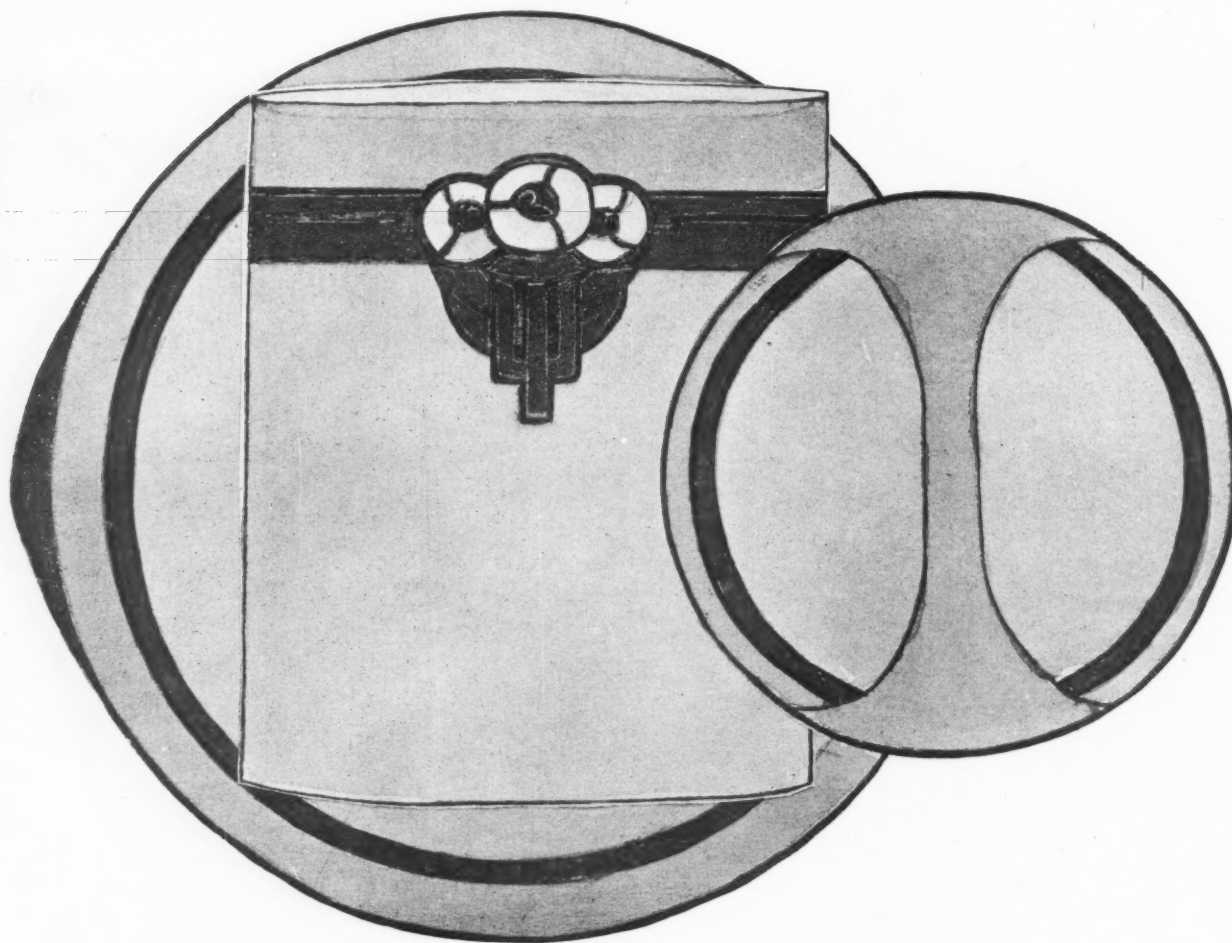
KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

BELLEEK PITCHER

In Enamels—The lines are No. 5, Azure Blue; grey on flowers No. 2, Aquamarine; leaves No. 3, Leaf Green; dark

on flower No. 4, Chinese Blue; Background No. 4, Chinese Blue; medallion No. 1, Silver Grey.

Dry Dusting—Outline design in India Ink. Oil and dust the lines with No. 5, Dark Blue for Dusting. Oil the leaves, dust with No. 3, Florentine Green. Oil grey in flowers, dust with Grey Blue. Oil medallion, dust with Pearl Grey. Second Fire—Oil background, dust with Dove Grey, retouch any of the design where color is weak.



MARMALADE JAR—MIRIAM BOONE

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

ACID ETCHING

Treating Design of Marmalade Jar by Miriam Boone

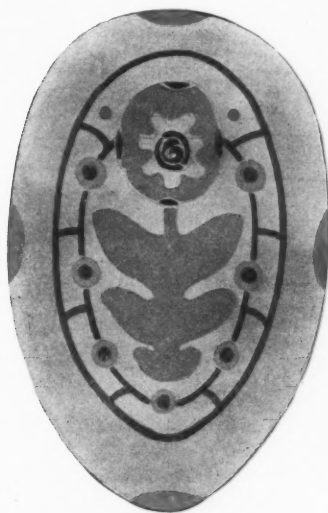
ONLY white china can be used for acid etching. Divide the jar in three equal parts and trace the design on and outline with India ink according to previous instructions. The bands can be drawn in with either a Ceramic gauge or with the use of a banding wheel. All parts of the design that is not to be lowered or etched must be covered with a resist for the acid. Turpentine Asphaltum is used for this purpose and can be bought at a hardware store or where painters' supplies are sold.

This work is not hard if the pupil will exercise a little care and judgment in working but some people make great labor of it. The Asphaltum becomes gummy in a short time so it is best to take out just a little with the end of a palette knife, about a teaspoonful. Use a china slant to work it up in or a small saucer would answer. A great many people get it on the handle of the palette knife and of the brush and on their hands and thus get everything sticky, making hard work of it and themselves uncomfortable, but this is not necessary. Keep the asphaltum about the consistency of enamels so it flows easily from the brush, thin it with turpentine when it becomes too stiff. Use a No. 1 or 2 Winsor and Newton red

sable brush. Keep the asphaltum on the tip of the brush only and flow it on just as enamels are flowed out. It should be applied heavy or the acid will eat through it. Light brown places are thin places and are to be avoided. Work for straight edges as ragged edges spoil the effect of the design. Cover all of the design and the bands with the asphaltum, leaving the background white, then cover the remaining surface of the jar leaving a white space about a sixteenth of an inch all around the design and bands. Every thing must be covered that is not to be etched, for the fumes of the acid will dull the glaze. The acid can be applied as soon as the asphaltum is dry. The acid used is Hydrofluoric. This is one of the strongest acids made and great care should be taken in the use of it. Have a bottle of ammonia convenient to use in case you get any on you. If one is inclined to be careless one had better not use the acid, though there is no danger if one will take ordinary precautions. Take a brush handle or a small stick and wrap a small piece of cotton tightly on the end of it, make a swab, dip this in the acid and then apply it to the white parts of the china left exposed, this is done with a rolling motion of the stick, if it is rubbed on the asphaltum will be rubbed off. Make another application when the china looks dry; it usually takes about an hour to absorb it. Length of time to etch depends on the hardness of the china, it usually takes about six or more applications of the acid. The depth can be tested by taking a pen knife and scraping along one of the edges.

When it is dry enough hold the article under running water to remove the acid then place it in boiling water until the asphaltum becomes soft enough so it can be scraped off

with a knife. After scraping clean it with turpentine. Rub a little charcoal over the etched surface to bring out the design, rub all the surplus charcoal off with the hand or a soft cloth leaving a grey background which will not affect the gold. Paint the petals of the flowers with either Yellow Lustre or with Albert Yellow and a pinch of Dark Grey paint. Centers of flowers are painted with Yellow Brown and a little Yellow Red. Go over all the rough etched part, stems, leaves and bands with Green Gold. The light part of jar is tinted with a light creamy tone made of Albert Yellow and a little Dark Grey. The dark bands are 5 parts Dark Grey and 1 part Yellow Brown. Go over Gold for second fire.



PANEL OF PITCHER (Page 13)
KATHRYN E. CHERRY

SHOP NOTE

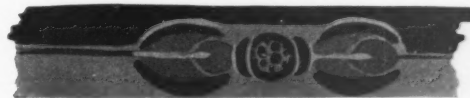
The E. Westphal Art Company of 521-527 West 7th St., Los Angeles, Cal., have engaged Miss Mabel Sponholz from their Milwaukee Store, to teach the use of enamels in their studio for three weeks, beginning April 16.

WALTER K. TITZE

PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

Inside Border of Bowl



Ornament to be used on Plate

SALAD BOWL AND PLATE

ALL dark bands and basket motives are Green Gold. Light colored leaf in Roman Gold, the same with conventional berries. Dark Grey in back of conventional motive 3 parts Mode, 1 part Pearl Grey. Light grey 1 part Mode and 3 parts Pearl Grey. Lower part of bowl is dusted with 2 parts Ivory Glaze, 1 part Mode and 1 part Pearl Grey. If enamel and no gold is desired (use Belleek), all dark bands, basket motives, outline of berries in Azure Blue (Cherry's) or Chinese Blue (O'Hara's). Leaves (dark) 2 parts Florentine Green and 1 part Azure Blue. Light leaf Florentine Green. Inside of berries Turquoise. Dark grey in back of motive 1 part Azure Blue, 2 parts Special White and 1 part Florentine Green. Light grey 1 part Turquoise, 1 part Florentine Green, 1 part Special White. This may be outlined if desired. Work naturalistic in lightly, remembering the conventional must be most prominent. Use a lot of greys in leaves, violet in background and do not make berries too blue. Circle motive to be used in center of plates with a small band at the edge. Inside border to be used three times.





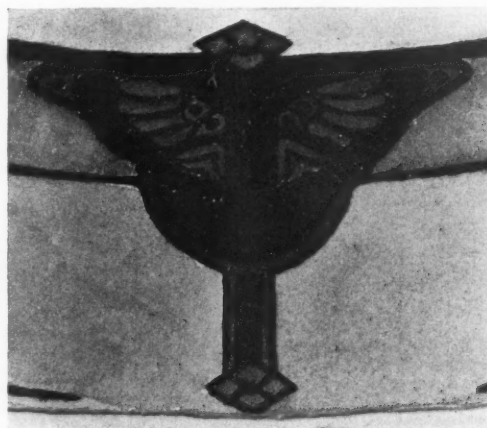
SUGAR AND CREAMER—FLORENCE McCRAY

LINES on handles, bands and background of butterfly Antique Green Bronze. Semi-circle and two lines below butterfly Green Gold. Butterfly three shades of Green Enamel. Flowers and spots on wings Dull Blue Enamel. Tint band with Grey Green. Tint the rest of the piece Ivory to which a little green has been added.

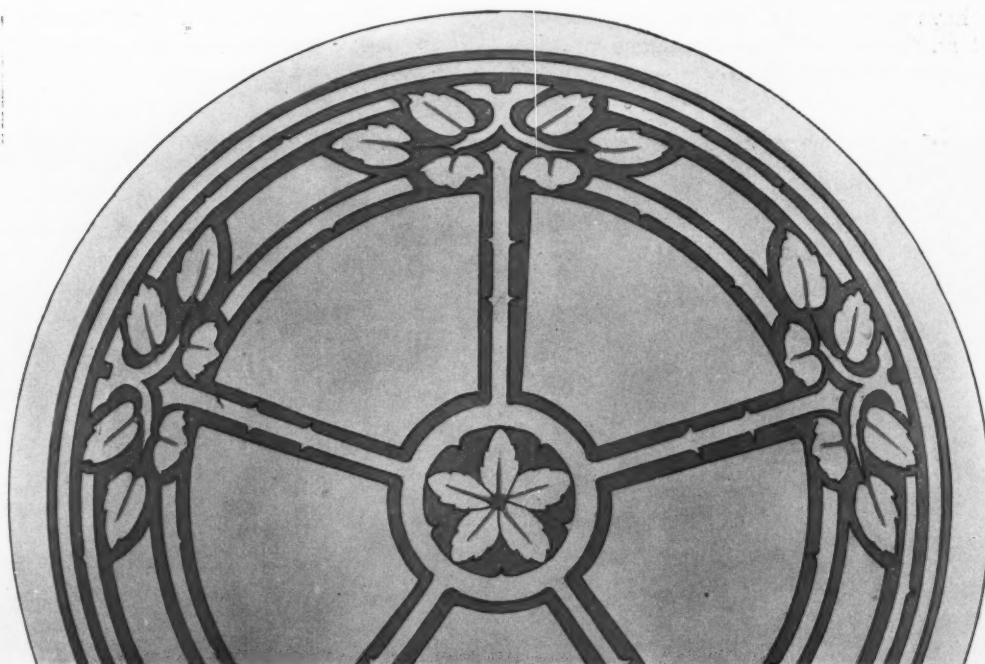
EXHIBITION NOTE

The Philadelphia Ceramic League will hold its Eleventh Annual Exhibition at the Plastic Club, 247 S. Camae St., May 11 and 12, 10 a. m. to 6 p. m.; May 13 2 to 5 p. m.; May 14 10 a. m. to 6 p. m. This is expected to be the largest and most interesting display ever given, as the League has added more than thirty new members in the past year and will award at this Exhibition 16 gold pieces as prizes.

M. E. OAKES,
Chairman Exhibition Committee.



FULL SIZE ORNAMENT



[PLATE FOR ETCHING—M. JANIE LAUNT

(Treatment page 17)

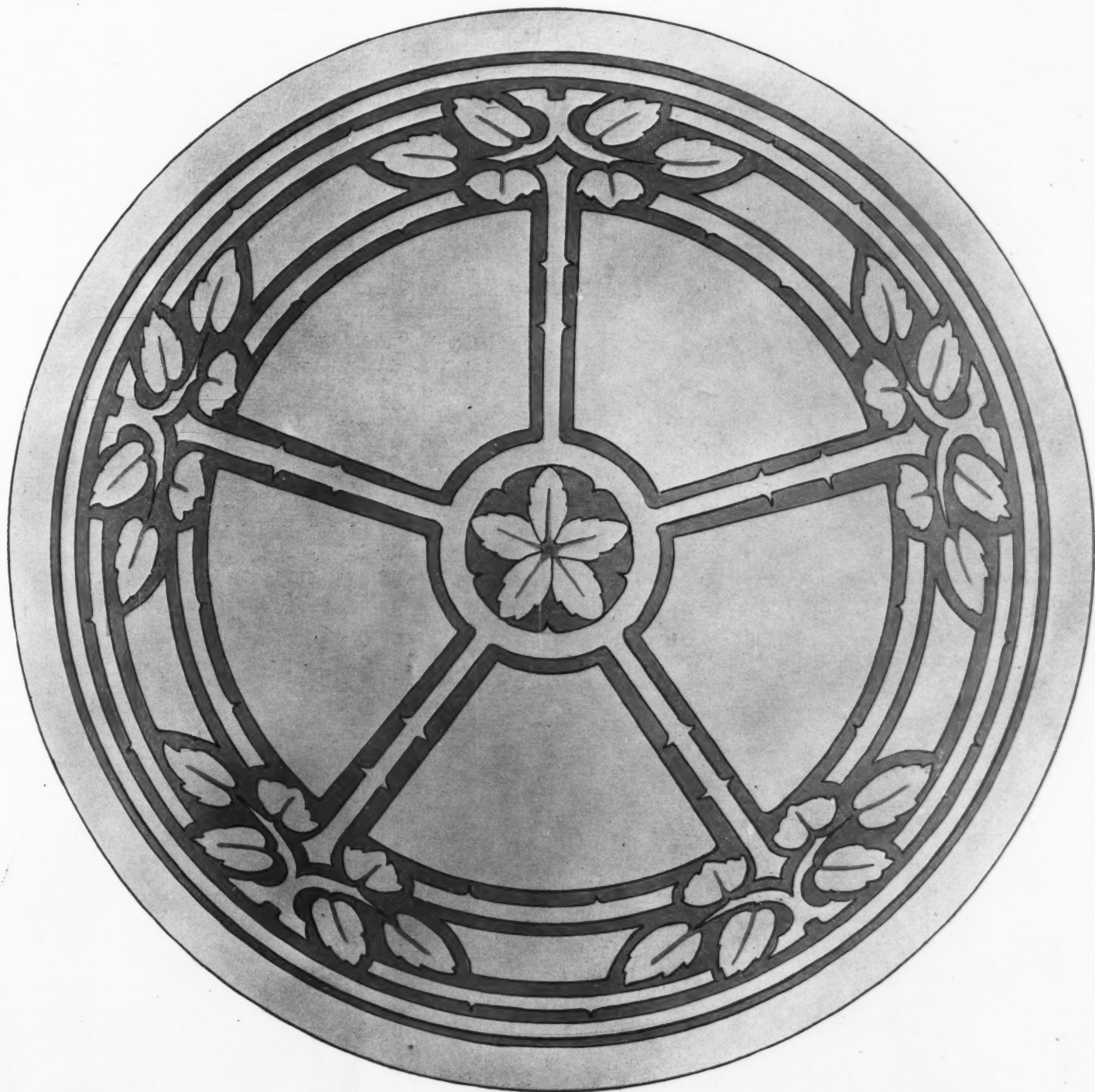


PLATE FOR ETCHING—M. JANIE LAUNT

Leaves and stems, Green Gold; background, also Green Gold; panels, tints, either Pink, Green or Yellow Luster or two lusters may be used.

MOTIFS FOR VARIOUS USES

Florence R. Weisskopf

These motifs are taken from the dahlia studies.

No. 1. Flower petals, yellow enamel; outlines, grey; small petals and buds, orange enamel with black center. The leaves and stems are dark grey enamels.

No. 2. Small bud motif. Gold outline and stems; bud, Chinese blue paneled in, and dark part of leaves blue green.

No. 3. Small circular motif. Outline, stems and leaves, black enamel; background, ivory tint; round flower, white enamel; dark circular petal, bright red; small center, pale green.

No. 4. Rectangular form.—Flower petals, orange luster outlined in dark brown.; stems and leaves, brown; downward pointed form, pale green lustre.

Triangular form.—Flower petals, blue with darker blue surrounding; dark part black and center gold. Leaves, gold outline and veining on grey ground; lines gold.

Flower form.—Leaves, stem, outline and dark part of petal dark purple enamel; light part crimson and downward painting form, medium grey.

Motif with three flowers.—All lines and dark part of design, silver; flowers to be filled with several shades of bright blue enamel.

Large oval motif.—Tint background grey; stems and leaves dark grey enamel; outline of flower forms, dark grey paint. Fill in flowers, alternating orange enamel petals and yellow painted ones; center of flower and buds, bright blue enamel.

Round medallion.—Large round flower, lavender and purple, with yellow center; leaves and outline, black; other flower forms, orange and brown; round forms, medium blue enamel dots.

Other forms are so simple that no description is given.





PAIN'T dark leaves with Copenhagen blue and one-third of Yellow Green, the light leaves are Apple Green, the very dark touches are Shading Green with the Yellow Green. Stems are Mauve and Shading Green. The flowers are painted with Yellow for Painting very delicately and shaded with Pink and Mauve. Buds are shaded with Pink and Mauve Buds are a brighter pink.

Second Fire—Oil the vase with dusting medium very dry, pad until no oil shows on pad then clear design with cotton on an orange stick then dust the vase with 3 parts Dove Grey and 2 parts of Ivory Glaze. Touch centers in flowers with a thin wash of Yellow for Painting and the edges with Pink.

Third Fire—Go over the leaves and flowers in deepest places same colors used in first fire then wash shadows back of design with Dark Grey for Flesh.



OLEANDER VASE—ADELINE MOORE

Three repeats on vase

SOME DON'TS CONCERNING LUSTRES

Fanny Rowell

IF we tell you the many things *not* to do with lustres we hope we may help you secure dainty coloring simply and directly with this fascinating medium. They should be used firmly. Do not touch and retouch. Decide what you want to do, quickly and firmly place the color, then leave it alone. Students make too hard work of it. Because it is done so quickly, if done well, they think it cannot be finished. I have seen them patch over and over, with each new stroke a fresh disaster. "But I can take it all off," one answered when I commented in this way on her manner of working.

Bear in mind that the smallest daub of lustre leaves its color. In washing a tint off to try again, be sure that you get it all off. It is an untidy procedure for lustre, to put on and take off. It is usually in combination with colors or outline that we use lustres, and we may deface some other part of the work. If spaces are to be laid in solid tints, use a flat brush well filled with lustre, but with the lustre pressed out of the brush against the bottle, so there may be abundance to work with but no drops of lustre. You can manage then to paint an even tint without padding. If a lighter tint is desired, pad as soon as the tint is laid on the china and pad until it ceases to be tacky. It is just wet enough to catch all the dust that is in the atmosphere. Dry it in a ventilated oven at once. Dust is the natural enemy of lustres. If you should lay the china away, half dry, to await for a firing, you can easily see how it would absorb particles of dust as so much mucilage would. It is fun to lay it on, but not half so much fun when it comes from the firing with blemishes, so beware that you use the lustres neatly and quickly.

Ornament over lustre if it is in the plan of your work. Too much of the ornament over lustres tells a sad tale of being put to cover blemishes. It is not worth while to do a lot of unnecessary decorating to cover shabby work. Have a hospital for the pieces of china thus spoiled or a bottomless pit in the cellar or a bottle of hydrofluoric. If your time is of value, better not waste it with spotted lustres. It is so easy to use lustres right and not have blemishes.

A kiln near at hand is a necessity, and the less handling the better. The ideal firing is to have it in the same room where the lustres are painted, and they may be dried in the kiln with the door open. The steam from the lustres must escape. You can readily understand that if the rising vapor has to return and rest on the china, something will happen to the lustre, usually spots, varying from pin point size to the size of a gold piece. Then what are you going to do? No use to put a tint over because where the vacancies occur the new tint will show lighter. When brushes are clean and dry, they are all right for lustre. Never mind if paint or gold has been in them before, so that they are clean, we use any brushes that in size may suit our work. Broad flat sable brushes such as are used in oil painting are useful in laying large spaces in lustre. Do not leave the lustres to dry in them or they will be hard as rocks, and of no use. To use a brush with some paint in it surely dulls the lustre. If you want this effect, now you know how to get it. But usually you do not want it. You can see after firing where color gets used out of a brush and pure lustre begins. If such a mistake should occur in putting a tint around the edge of a plate, the place where the tint joins shows distinctly different colors. All this is very aggravating, but thus do you learn. If one is not thoughtful it might be best to leave lustres alone.

Then on the painting table, with the open bottles of lustre around, do you dip here and there and forget which colors you have used and make a general mix up of tints from which

only second sight could rescue you? And put the corks back where they belong? A cork wet with dark green would not improve the tint of a rose lustre and a few drops of ruby would certainly spoil a bottle of opal.

"What is the matter with these lustres?" a stranger asked who brought to my studio as uninviting a mess of lustres as it has ever been my fate to see.

"What is the matter with you?" I felt inclined to say for never had lustres been more ill-treated. They were deep in color without brilliancy, fingered and spotted before firing, ill-suited to the shapes on which they were placed, inartistic in arrangement and with no effective contrasts. She thought it might be the fault of the firing. The real fault was in untidy handling, with intent to remedy with more lustre if it should not come out right. This daintiest of ceramic materials needs bright thought and deft hands or the tones lose their freshness. One fault was that she had the habit of using the colors too heavily. A thin wash is always best, even if the darkest of rich tones is desired, get it by repeated washes, with a firing for each. For a single firing or any work that is not complicated, opal lustre gives the most charming effects. It is quite lovely in its irregularity, for truly opal tints develop the shell colors that we like in Mother of Pearl.



MOUNTAIN ASH PLATE (Supplement)

Kathryn E. Cherry

SKETCH design in then paint red berries with Blood Red and Ruby, the lighter ones are Blood Red, then the brighter ones are Yellow Red; the yellow ones are Yellow for Painting and Yellow Brown. The accents on berries are Auburn Brown. Leaves are painted in with Shading Green and Yellow Green. The stems are Brown Green and Blood Red. Background is Yellow, Blood Red, Yellow Brown and Mauve.

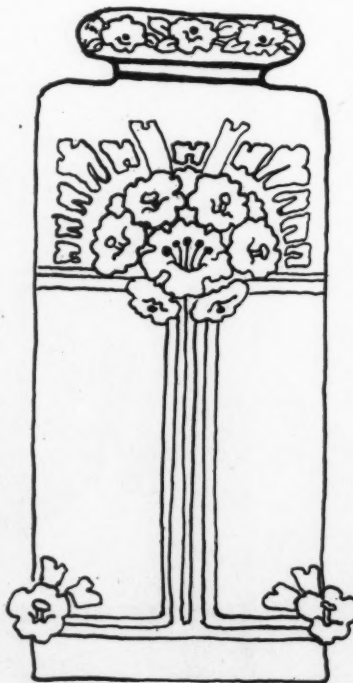
Second Fire—Paint the dark leaves around design with Auburn Brown and Brown Green and a little Yellow Brown. Touch berries by washing over the shadow side with Blood Red and Yellow; on light side accent the leaves with Shading Green and Brown Green, then put shadows on background with Blood Red and Mauve.



TALCUM SHAKER

May Whitbeck

OUTLINE with Black. Paint large center flower and the two at the bottom of shaker with Yellow Brown and a little Dark Grey, all other flowers have a thin wash of Albert Yellow. Centers of flowers are Yellow Brown and a little Yellow Red. Leaves are Apple Green and a little Yellow Green. The space between the two lower band lines is of the green, leaving one single black line. Paint the space at the bottom of the shaker and between two lines around the neck with Dark Grey and a little Yellow Brown and the space above the main design with Albert Yellow and a little Dark Grey.



LITTLE THINGS

Doris Dawn Mills

BON BON DISH

PAINT forget-me-nots with Deep Blue Green and a little Violet No. 2 in the shadows. Leaves are Albert Yellow, Apple Green, Brown Green and Shading Green. Shadow leaves are Blood Red and Deep Blue Green. Tint Deep Blue Green at bottom blending it into Albert Yellow (very light) at top. Bars, balls and edge Gold.

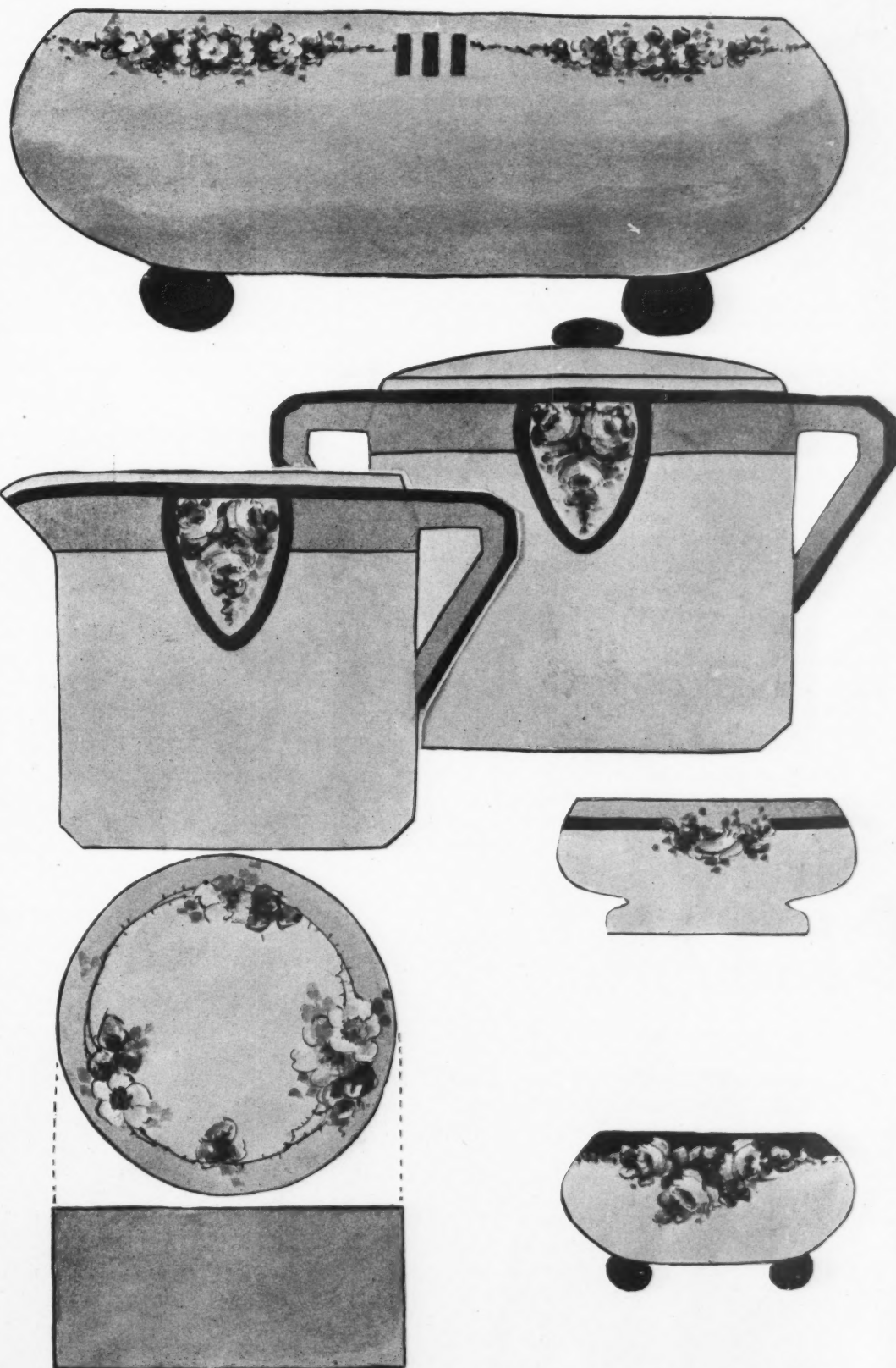
SUGAR AND CREAMER AND OPEN SALTS

Light band at top Russian Green. Bands Gold. For roses use Rose. For leaves Albert Yellow, Apple Green, Brown Green and Shading Green. For shadows Blood Red and Deep Blue Green.

For second salt, dark at top and balls are Gold. Lower part of both a very light cream.

COLD CREAM BOX

Use Rose for flowers. For centers, Albert Yellow with Yellow Brown and Brown for dark. For the leaves use Albert Yellow, Apple Green, Brown Green and Shading Green. For the stems Brown Green. Shadows, Blood Red and Deep Blue Green. Tint center a very light Yellow. Edge and bottom of box Blood Red padded to a delicate Pink.



ANSWERS TO CORRESPONDENTS

(Continued from page 12)

E. L. S.—Please tell me what colors to use for design on vase in June, magazine, page 26 by Mrs. Chas. Warner. Flat or Enamel colors?

2. *When Fat Oil is mentioned, does that mean Fat Oil of Turpentine?*

3. *Is there anything in powder or paste form which can be mixed with color to make soft enamels?*

4. *Would Mason's "Best White Enamel" mixed with color make a soft*

or hard enamel?

1. Either flat or enamel colors could be used.
2. Yes, they are the same thing.
3. See answer to B. E. T. in March, 1917, for formulas.
4. Any enamel can be used, but some are harder than others and need more enamel or flux in proportion to the color used. It is best to make a test and fire it first or write to the manufacturer as we are not familiar with the different makes.

M. L. C.—In enamel work on Satsuma and Belleek what colors must I use with white enamel to get a coral shade?

2. What colors mixed with white will give the inside, outside and seeds of a pomegranate?

3. Will Yellow Brown and Carnation give the color of an orange?

4. In soft enamel designs are the backgrounds tinted?

5. Is Opal or Yellow Lustre a good foundation for gold on Belleek?

6. Will Belleek or Satsuma stand four or five fires?

1. Try Pink and a little Carnation.

2. For outside use Yellow Brown, a little Yellow Red and a touch of Black, for inside put the white on fine and when dry paint over it lightly with Ruby and Blood Red; for seed apply the white and paint with Ruby and a little Black.

3. Yes.

4. It depends on the design, a tint may be used if desired.

5. Yes, if you mean they are to be used for a background.

6. Yes.

Mrs. B.—I have a piece of china from which the lustre has been removed

with acid and retinted with Peach Blossom and Mauve in different parts of the design. The color has small black specks through the tint. Can you suggest any way to retint or cover these flaws and not lose the design?

It is impossible to answer this question without seeing the design and the coloring. A darker tint could be used if it would not spoil the effect of the design.

Mrs. I.—I would like to ask about a piece of china I saw which had a ground of an Ivory tint but instead of a glaze it was dull, looked like tint padded and dry before firing. I do matt work but this looked different, very fine and soft, like velvet. Can you tell me how it was done?

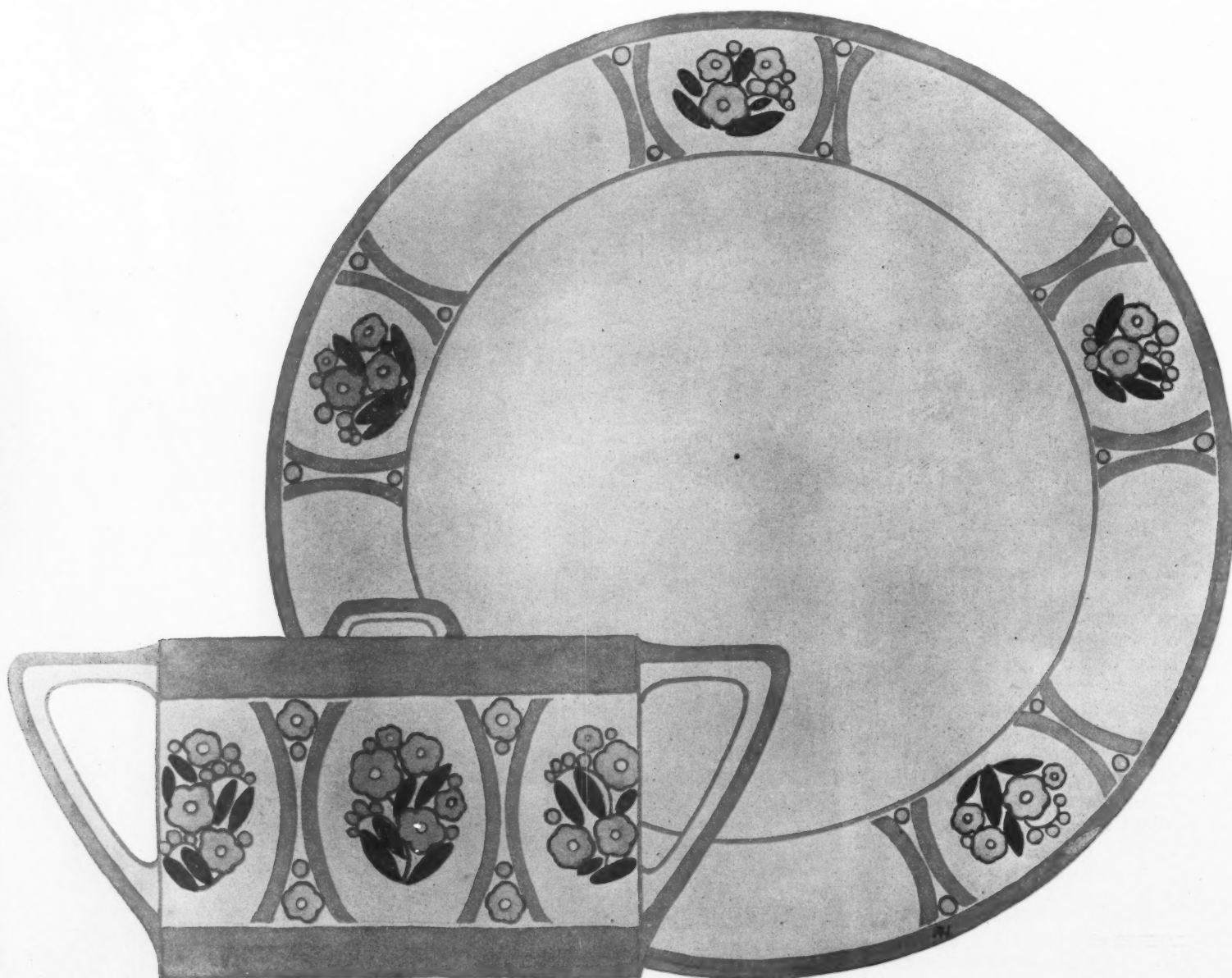
Some people apply acid to the china, just enough to dull the glaze and then paint over it and this has a matt effect, possibly that is what you refer to.

J. P. H.—How can I mend a doll's head of wax and what colors will it take when mended? Are there any wax colors I can get?

What can I thin lustre with when it is too thick?

1. We do not know, apply to a Doll Hospital.

2. Thin lustres with Garden Lavender Oil.



FORGET-ME-NOT SUGAR BOWL AND PLATE—ALBERT W. HECKMAN

The gray bands in the design are Dove Gray; flowers are blue and stems green, and a bit of Yellow Brown in centers of flowers.

This may be carried out in flat enamels with good effect, using blue for flowers, Violet for buds and Dark Green for leaves and outlines of flowers, and a light Gray Green for bands in the design.



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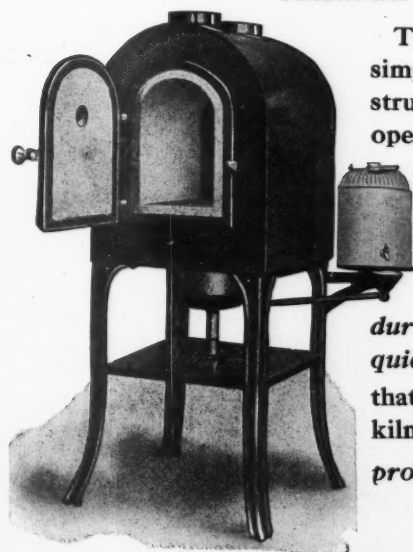
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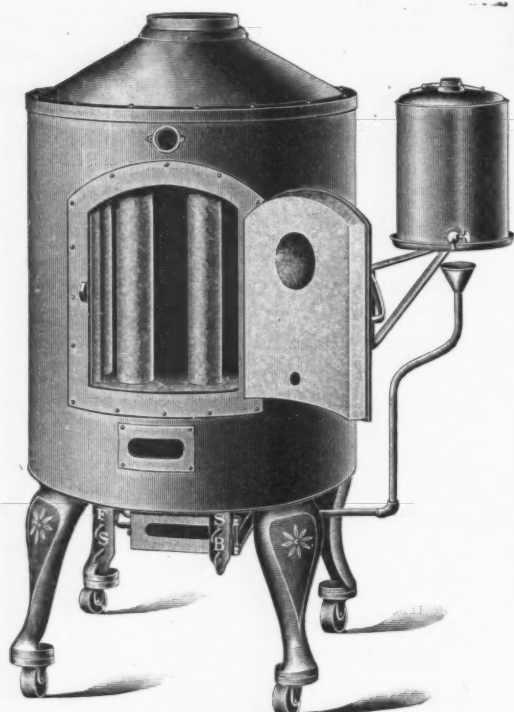
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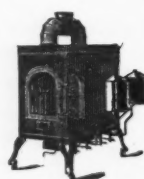
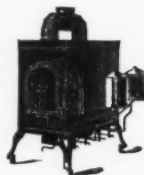
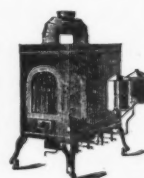
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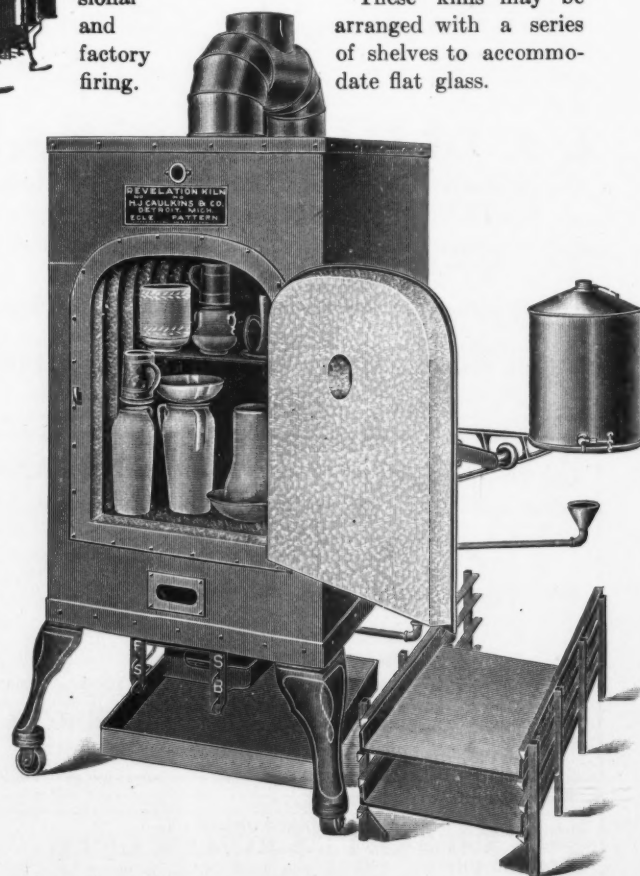
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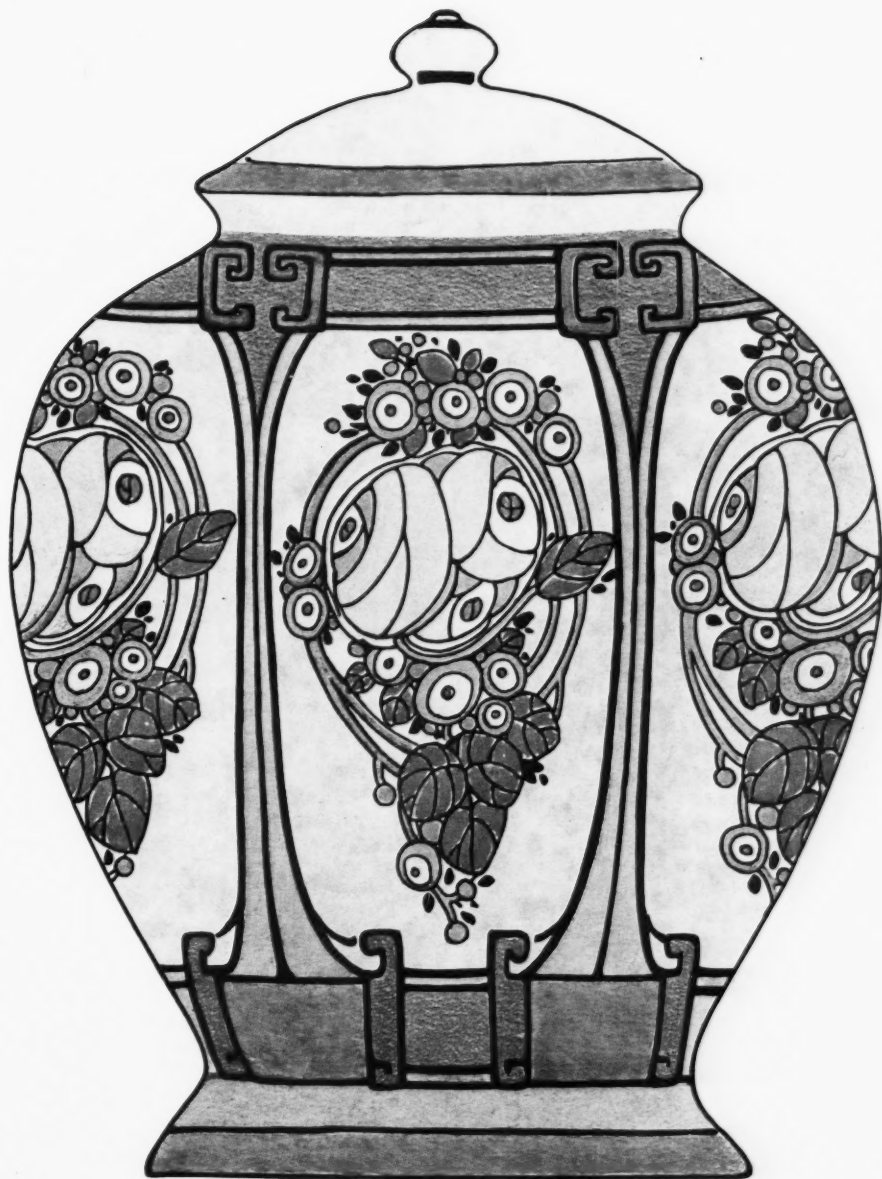
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